

FACULTY OF MUSIC

UNIVERSITY OF TORONTO

in cooperation with
THE ROYAL CONSERVATORY OF MUSIC
presents

JOSÉ-LUIS GARCIA
violin

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FRIDAY, JANUARY 22, 1988

8:00 PM

WALTER HALL

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PROGRAM

Brandenburg Concerto No. 5 in D Major, BWV 1050

J.S. BACH
(1685-1750)

Allegro
Affettuoso
Allegro

**Concerto No. 5 in A Major, K. 219
for Violin and Orchestra**

W.A. MOZART
(1756-1791)

Allegro aperto-Adagio-Allegro aperto
Adagio
Tempo di Menuetto-Allegro-Tempo di Menuetto

José-Luis Garcia, violin

* * * INTERMISSION * * *

**Le bourgeois gentilhomme, Op. 60
(Der Bürger als Edelmann)**

RICHARD STRAUSS
(1864-1949)

1. Overture zum I Aufzug
2. Menuett
3. Der Fechtmeister
4. Auftritt und Tanz der Schneider
5. Das Menuett des Lully
6. Courante
7. Auftritt des Cleonte
8. Vorspiel zum II Aufzug
9. Le dîner

NOTES

Brandenburg Concerto No. 5 in D Major, BWV 1050

J.S. BACH

The six Brandenburg Concertos were written some time between 1718 and 1721 when Bach was working as Kapellmeister to Prince Leopold of Anhalt-Cöthen. The Prince was, apparently, an enthusiastic music-lover who employed his own group of musicians (the Collegium Musicum) to perform for him. Bach's duties included composing works for this orchestra, as well as leading rehearsals and performances. Another keen amateur musician, the Margrave of Brandenburg, was so impressed by Bach's music that he commissioned from him "several pieces for various instruments" to be performed by his own chamber orchestra. It is unclear whether Bach actually composed six new concertos for the commission or simply selected and revised works which he had already composed, but on March 24th, 1721, the work was completed and sent to the Margrave with a letter of dedication in customary polite French.

The Fifth Concerto in D Major is scored for a group of soloists consisting of violin, flute and harpsichord, with an accompaniment of strings and continuo. An unusual feature of the concerto is the expansion of the harpsichord part from a simple accompaniment role to that of a virtuosic soloist with an elaborate cadenza (in the first movement). The vigour of the opening allegro is contrasted by the intimate second movement which omits the string accompaniment. The final movement features a dance-like theme which is passed among the various instruments in an imitative fashion.

Concerto No. 5 in A Major, K. 219

W.A. MOZART

From 1770 until 1781 when he moved to Vienna, Mozart was employed as the Konzertmeister to the Court of the Archbishop of Salzburg. His duties, including leading the court orchestra, were in many ways similar to those which Bach performed at Cöthen, though Mozart's major medium of performance was violin rather than harpsichord. In 1775, when he was nineteen years of age, Mozart composed five violin concertos which, together, represent a decisive step forward in the development of the Classical concerto. The first two concertos are fairly typical examples of the "galant" style of the 1770's, but beginning with the Third Concerto in D Major, "a new depth and richness" is evident. The simple alternation between orchestra and soloist in the earlier works is

replaced by a more complex interaction, and the solo part is infused with a greater sense of subtlety and poignancy.

The Fifth Concerto in A Major (nicknamed the "Turkish") demonstrates many of these "advances" and, in addition, provides a few surprises. In the first movement the soloist, rather than entering with the main theme, launches into a sweeping arioso. When the main theme does enter, it is left to the orchestra, while the soloist plays a virtuosic counter-melody. The beautiful Adagio provides a sharp contrast with its clarity of texture and rich melodic line. Perhaps the most distinctive feature of the concerto is the final movement, in which the graceful Tempo di Menuetto is interrupted by a furious "Turkish" intermezzo with an aggressive, virtuosic solo part and a contrasting tonality (A minor).

Le bourgeois gentilhomme, Op. 60

RICHARD STRAUSS

After the success of their opera Der Rosenkavalier, Strauss and his literary collaborator, Hugo von Hoffmannstahl, planned to work together on an adaptation of Molière's play Le bourgeois gentilhomme. The play was to be the first half of a double bill which would also include the opera Ariadne auf Naxos. It was first performed in 1912 at the Court Theatre in Stuttgart, but general dissatisfaction with the pairing led Strauss and Hoffmannstahl to separate the two halves and extend Le bourgeois gentilhomme into a three-act play with incidental music. Strauss completed the music for the new version in 1918, together with an arrangement for concert performance.

The original incidental music to the play was provided by Jean-Baptiste Lully, a composer in the court of Louis XIV. Strauss's music captures much of the spirit of the original version, though his comments on Lully are less than complimentary; "I have old Lully beside me, too, but there is scarcely anything in him that I can use, except a certain musty odour, which may serve as a stimulus!" Nevertheless, many details of the score, including the use of dance rhythms, the Baroque figuration and the size of the orchestra, suggest a stronger influence than Strauss admitted. Particularly noteworthy are the Overture with its depiction of a bustling household, the Intermezzo (Prelude to Act II), and "Le dîner," with its parade of comic dishes, and quotations from very familiar music!

JOSÉ-LUIS GARCIA

Born in Spain in 1944, internationally renowned José-Luis Garcia began studying the violin at the age of six with his father. In 1960, he captured first prize in the Sarasate Competition in Madrid and, the following year, he travelled to England to study with Antonio Brosa at the Royal College of Music. He won the Stoutzker Prize in 1962, the Royal College of Music's top senior violin award. Four years later, he was appointed professor of violin -- at the age of 22, he was the youngest member ever appointed to the teaching faculty of that institution -- and he maintained the position until 1977.

In 1967, Mr. Garcia won the Harriet Cohen International Award, a prestigious prize awarded annually in England to musicians of distinction. He has stated that the greatest musical influence on his life and career has been Sergiu Celibidache, conductor of the Munich Philharmonic Orchestra, with whom he studied for many years, and with whom he has performed as soloist on many occasions.

José-Luis Garcia has appeared with most of the major orchestras in Europe; he recently performed as soloist with the St. Louis Symphony, and will return to guest conduct the orchestra next year. He has directed the Israel Chamber Orchestra and the Israel Sinfonietta and, as well, he is principal guest conductor of the Fort Worth Chamber Orchestra.

Concertmaster of the English Chamber Orchestra since 1969, José-Luis Garcia is also responsible for directing a large part of that orchestra's activities. In addition to numerous albums, he has recorded most of the Mozart Violin Concerti with the ensemble.

In North America, Mr. Garcia has taught at the Courtenay Youth Music Centre, and the Colorado Springs Summer Conservatory, where he is professor of violin and chamber music coach.

Next month, José-Luis Garcia will undertake a three-week tour in the United States with the English Chamber Orchestra, followed by two weeks as guest conductor with the Fort Worth Chamber Orchestra. After a brief stay at his home in England, he will travel to Israel, where he has been invited to direct the Israel Chamber Orchestra.

PERSONNEL LIST

VIOLIN

John Bailey
Krista Buckland
Vivian Chon
Susan Cosco
Jared Erhardt
Mary Ann Fujino
Sheldon Grabke
Helen Hong
Liz Johnson
Xiao Hui Liao
Jayne Maddison
Dean Marshall
Kelly Parkins
Barry Shiffman
Peter Soltysiak
David Zafer
Paul Zafer

VIOLA

Jonathan Craig
Julian Fisher
Bruce Irschick
Nicholaos Papadakis

VIOLONCELLO

Alex Grant
David Hetherington
Yosuke Ozawa
Tom Phillips
Zoltan Rozsnyai

DOUBLE BASS

Jessica Monk
Joel Quarrington
Jaing-Yi

FLUTE

Leslie Newman
Louis Papachristos

OBOE

Julia Snelson
Senia Trubashnik

CLARINET

Michael Rusinek
Ameene Shishakly

BASSOON

Christian Sharpe
Darrell Steele

HORN

Robert Creech
Linda Bronicheski
Heather Wootton

TRUMPET

Valerie Cowie

TROMBONE

John Loretan

PERCUSSION

Paul Houle
Gabe Taryan

PIANO

William Aide

HARP

Laurel Federbusch

HARPSICHORD

Hélène Lerch

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José-Luis Garcia's residency in Toronto has been made possible through the generous assistance of the Royal Conservatory of Music and the Toronto Symphony Youth Orchestra.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

JANUARY 24

FACULTY RECITAL SERIES

Lorand Fenyves, violin; Patricia Parr, piano
Works by Bartók, Fauré, Mozart and Prévost
Walter Hall 3:00 pm
\$10/\$6 students, seniors

JANUARY 28 THURSDAY NOON SERIES
Recital
 A program of premieres: five new works by
Lothar Klein performed by student chamber
 ensembles
 Walter Hall 12:10 pm FREE

FEBRUARY 4 THURSDAY NOON SERIES
Recital
 Program featuring student chamber ensembles
 Walter Hall 12:10 pm FREE

FEBRUARY 7 ELECTRO-ACOUSTIC MUSIC
 Recent works by **Gustav Ciamaga** and **Dennis Patrick**
 with guest composer **Jim Montgomery**
 Walter Hall 3:00 pm \$3 G.A.

FEBRUARY 25 THURSDAY NOON SERIES
Lecture
 The **Opera Division** presents an introduction to
 Rossini's *La Cambiale di Matrimonio* (The Marriage
 Contract) and **Vaughan Williams'** *Riders to the Sea*
 Walter Hall 12:10 pm FREE

FEBRUARY 27 FACULTY ARTISTS SERIES
Helena Bowkun, piano; **Rosemarie Landry**, soprano;
Che Anne Loewen, piano; **Orford String Quartet**;
Suzanne Shulman, flute; **Toronto Percussion Ensemble**
MOZART: Quartet in C Major, K. 285B
CHAUSSON: Chanson perpetuelle
FAURÉ: Quartet in c minor, Op. 15
CHAN: The Everlasting Voices
 Walter Hall 8:00 pm
 \$10/\$6 students, seniors

MARCH 3 THURSDAY NOON SERIES
Lecture
Vernon Howard, Harvard University
 "Music as educating imagination"
 Walter Hall 12:10 pm FREE